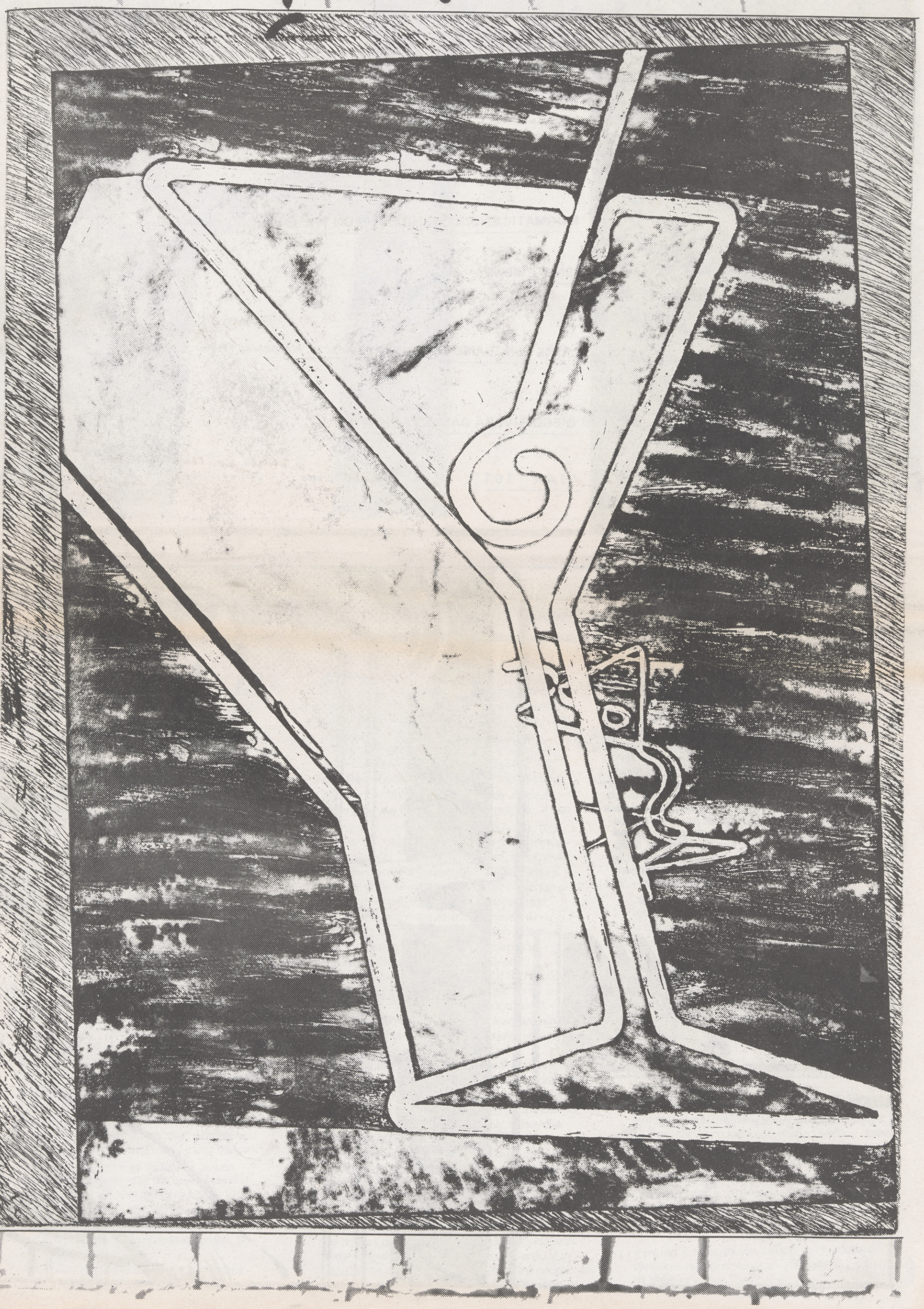
Nov 1, 1980

THE FOOT



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D. Loeb

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A. Peter Strietmann

Conn Suits

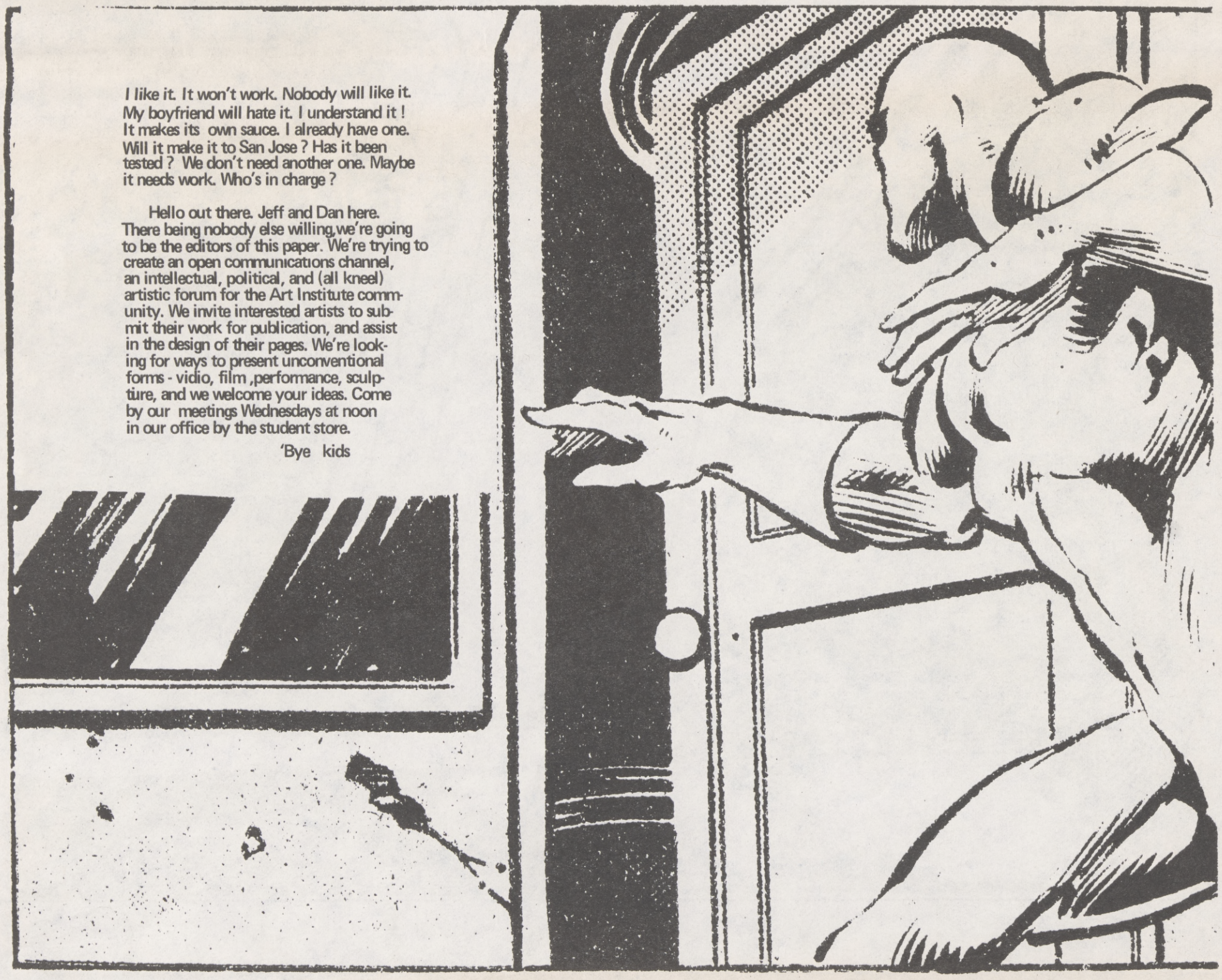
Jeffrey J. Vickers

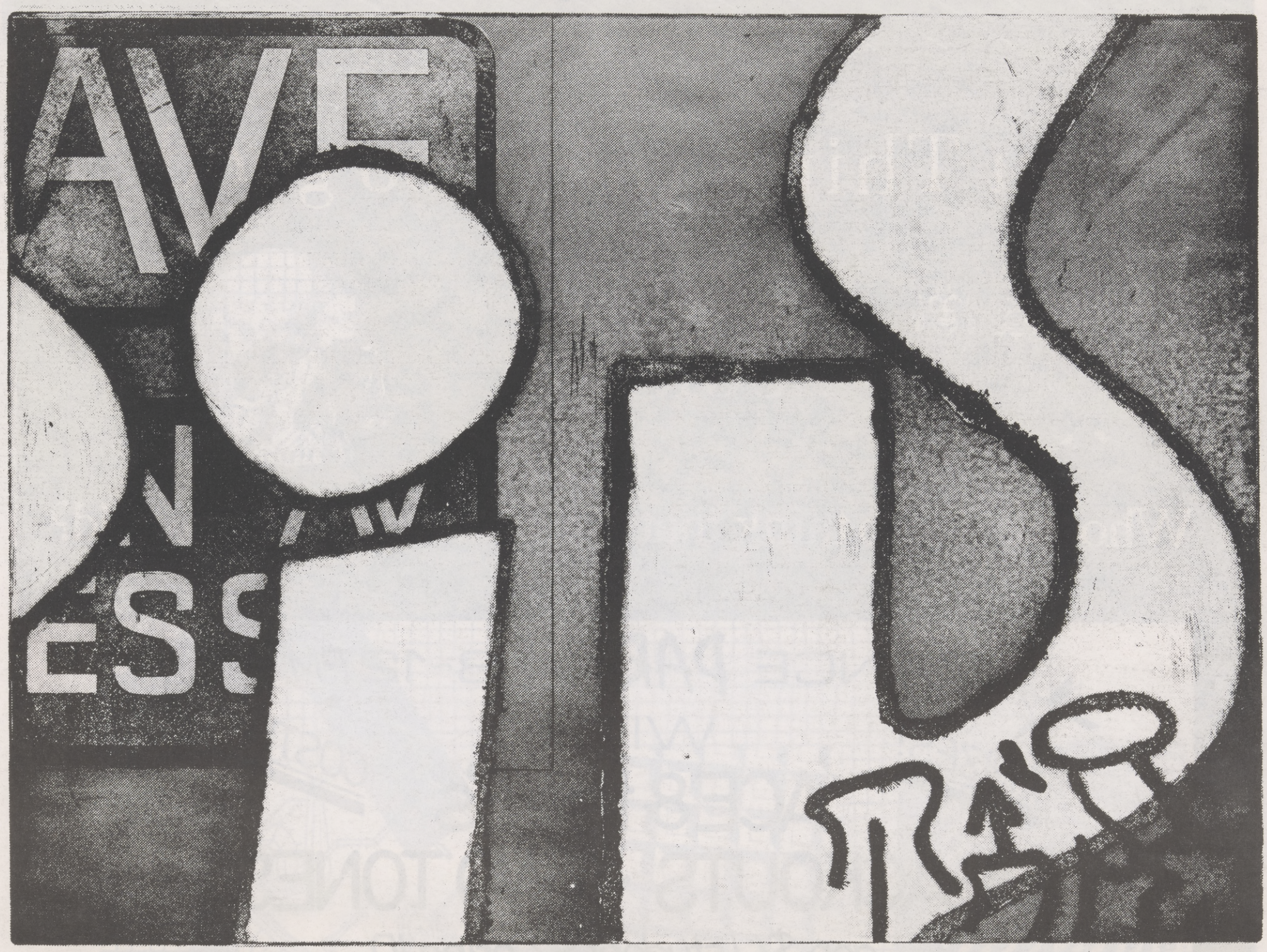
THE 'TOOT' IS A STUDENT PUBLICATION OF THE SAN FRANCISCO ART INSTITOOT.

I like it. It won't work. Nobody will like it. My boyfriend will hate it. I understand it ! It makes its own sauce. I already have one. Will it make it to San Jose ? Has it been tested ? We don't need another one. Maybe it needs work. Who's in charge ?

Hello out there. Jeff and Dan here. There being nobody else willing,we're going to be the editors of this paper. We're trying to create an open communications channel, an intellectual, political, and (all kneel) artistic forum for the Art Institute community. We invite interested artists to submit their work for publication, and assist in the design of their pages. We're looking for ways to present unconventional forms - vidio, film ,performance, sculpture, and we welcome your ideas. Come by our meetings Wednesdays at noon in our office by the student store.

'Bye kids





WORDS

By Conn Suits

This column was my idea, since no one else in our little wedge-shaped office next to the store, really understood what I wanted for it to be,it fell to me to write the first one. Well that was fine with me.

The first thing I learned in high school was that the fewer things you didn't do poorly, the easier survival. The most important thing in English for example, was to always make a comment on whatever was being discussed. Even, in fact, especially if you didn't understand what the author was getting at. It didn't matter. The main thing was to say something. Demonstrate that your thinking. I felt like I was a thinking apprentice. " In five years you'll have a skill, a trade, kid. " Gee, thanks. Actually I gave up on English when it was still called " Reading ":

> "These books have nothing to do with what I care about! So, y'know, like this 'thinking' stuff is nowhere. I'm an artist. I don't need this crap! Those fucking teachers lie anyway."

Well..... I never quite got to that point. For one thing, I started with the supposition that ' These fucking teachers lie', or at least are totally lost. I never bought the line that the cold, vicious-dialectic-word games we played in English Class using Shakespeare and the others as points of departure for some fun power struggles, was very closely related to real thinking. Not the kind of thought processes that led to the existance of electronics, pianos, cow-noise-in-a-can and foam rubber. Things that, whether you like them or not, it's hard to deny that they are fairly remarkable things. Especially as seen against the background of the type of bullshit that passed for thinking in high school. I knew these people were missing something, but I didn't find it anymore in evidence in art classes than the rest of the crud-imbued ordeal. So I split high school.

After being out of the alledgedly intellectual climate, not having to with *firm definitions,* equations that work the same backwards and forwards, or using 'truth' to mean what won, I came to realize that there is distinct way that it artists talk. As jargonized and idiosyncratic as the languane of academe' that my folks bantered about. But there was a difference. The artists jargon made sense to me. No apprenticeship involved. Well, actually yes, apprenticeship based on experience rather than rote-practice. Another difference was that when the artists spoke, it was hesitant, grasping. Whereas the academics made matter - of - fact gestures to accompany matter-of-fact words. The artist blew warm, the academics blew cold. The content of these two groups' verbage differ in subtle ways of vast consequence. When critics and scholars talk about art, the pieces in question are accepted as given. They are simply there. There's no question that they won't be, because ' what would I be doing critiquing this sculpture if it didn't exist.'

I think most of us are aware, even if we never really thought about it this way, that artists are continually critiquing things that don't exist - yet. The objective of a critic is to spin out words and phrases that conform to a predetermined style and order.

It's really not all that different from what an artist does. Except that the critics attach their work to, and and gain information from what an artist has already done. And they do not recreate the style and order, that is their medium. For one thing, if they did, they'd get kicked out of criticland. Damn fast. Practically the only thing that makes a critic a critic is the way their stuff reads. How well it conforms to the rules of that style and order, without being completely static. Of course, judging stasis (like anything else is subjective and I'm inclined to say that artists have a much lower stasis threshhold than critics. By critics I don't *only* mean the people who write those long-winded and hyper-historical articles in various 'Art Publications'. I also mean the people who read those publications and produce them; most academics.,scientists, and yes, high school teachers. Basically all the people whose lifestyle, headset, conditioning, etc., tell them that art is a product. An objective fact divorced from time and change. These people don't just see art this way, they see everything this way. They are considered sane, normal, stable, and they try to live up to this lie, at the same time praising 'creativity' and 'originality.' Ah, well, that's life.

But what about artists? What are they trying to accomplish when they're talking? I recall seeing artists describing things they're in the process of working on. Gesturing, miming, using metaphors. Relating their feelings about a work, what they were trying to get across or discover. It's the kind of language that a person who has never tried to paint a picture can understand. They usually write it off as 'eccentricity'. (You know artists).

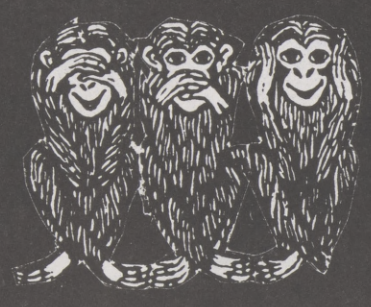
Artists talking to artists have certain shared experiences(when it works, it's God! When it doesn't you want to kick it. We've all been there.) And conventions of language that allow them to really *communicate*.

That's what this column is all about. I want to encourage people/artists to claim language (especially utilitarian prose) as a medium for expression and communication. If anyone should be judging the works of creative artists, it should be other artists, who know what the creative process is. Standards in art are actually created and re-created by us, the artists, in our works. If anyone is going to explain it to the general public, it should be us, out of a love of our endeavors, rather than critics and reviewers doing it for money or prestige; By publishing Our opinions, theories, ideas, desires, and fears we make ourselves visible as a group with certain standards and atitudes about thinking and acting. Which is something we have always been. Hopefully people will accept *artists* talking about art. And there will I be a greater appreciation of what art really *is* rather than how much it cost and whether or not it's chic.

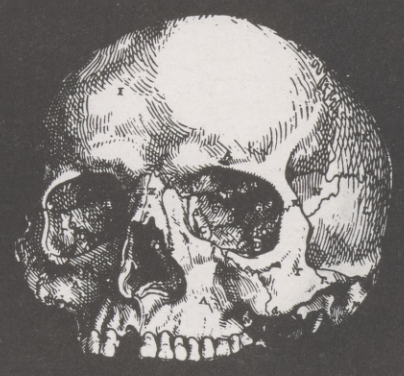
If you have anything to write about: your ideas, attitudes, visions, life, death, cravings, disdains, or whatever. Anything you think should be said, that no one seems to be saying but you. Especially those things.

We know people out there are thinking. I mean, they're talking, so chances are We wanna hear and see what. The column is called *WORDS.* It's *your* mouthpiece, *now.*

You Think you're so good



Looking.



Who are you to think that you can change the world?

DANCE **PARTY!** 8~12 PM

PRIZES!

WITH

COSTUMES!

ACE & the 8's

BLACKOUTS · TWO TONES

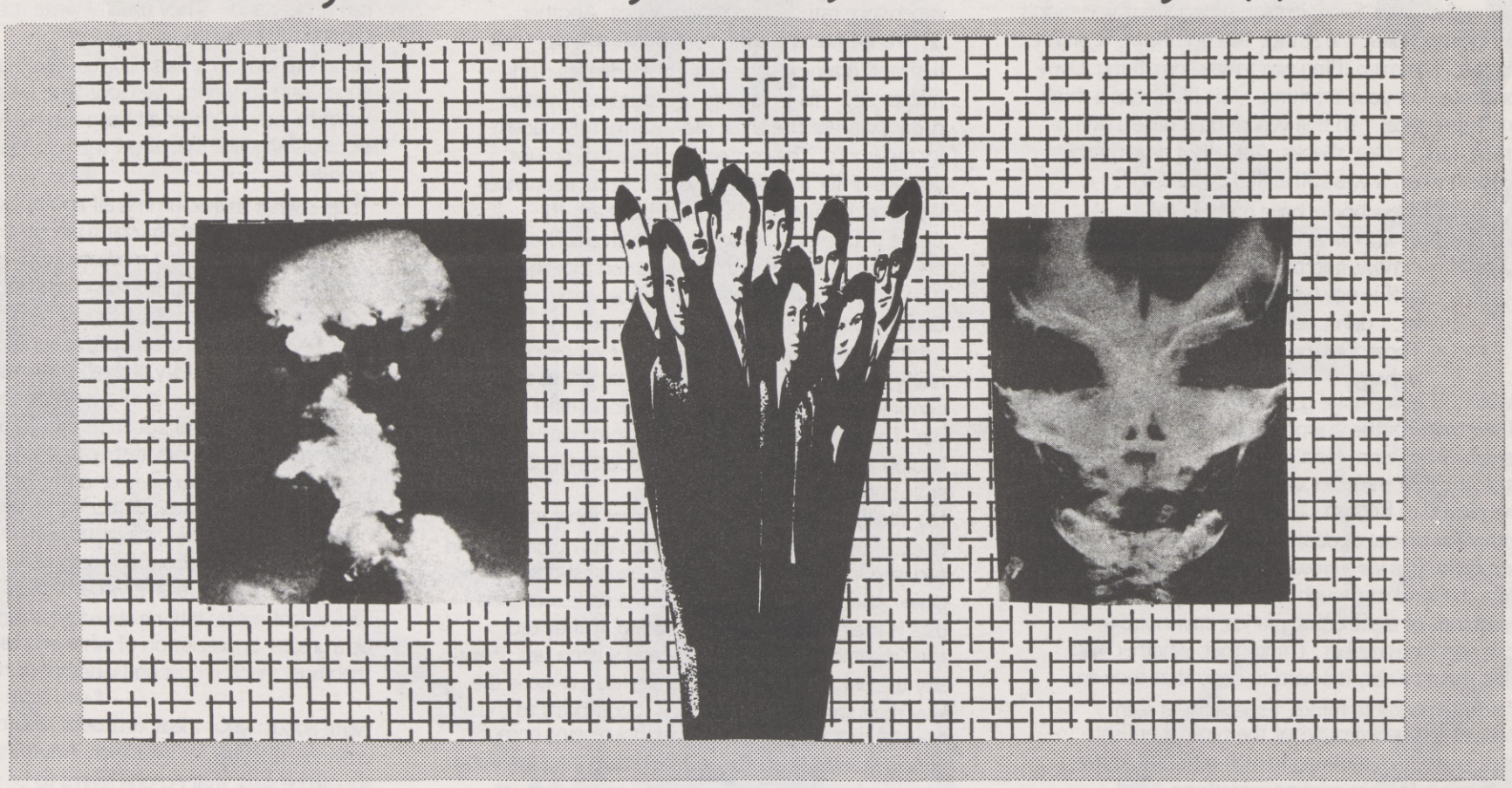
gen. $4 / student $2 bring ID

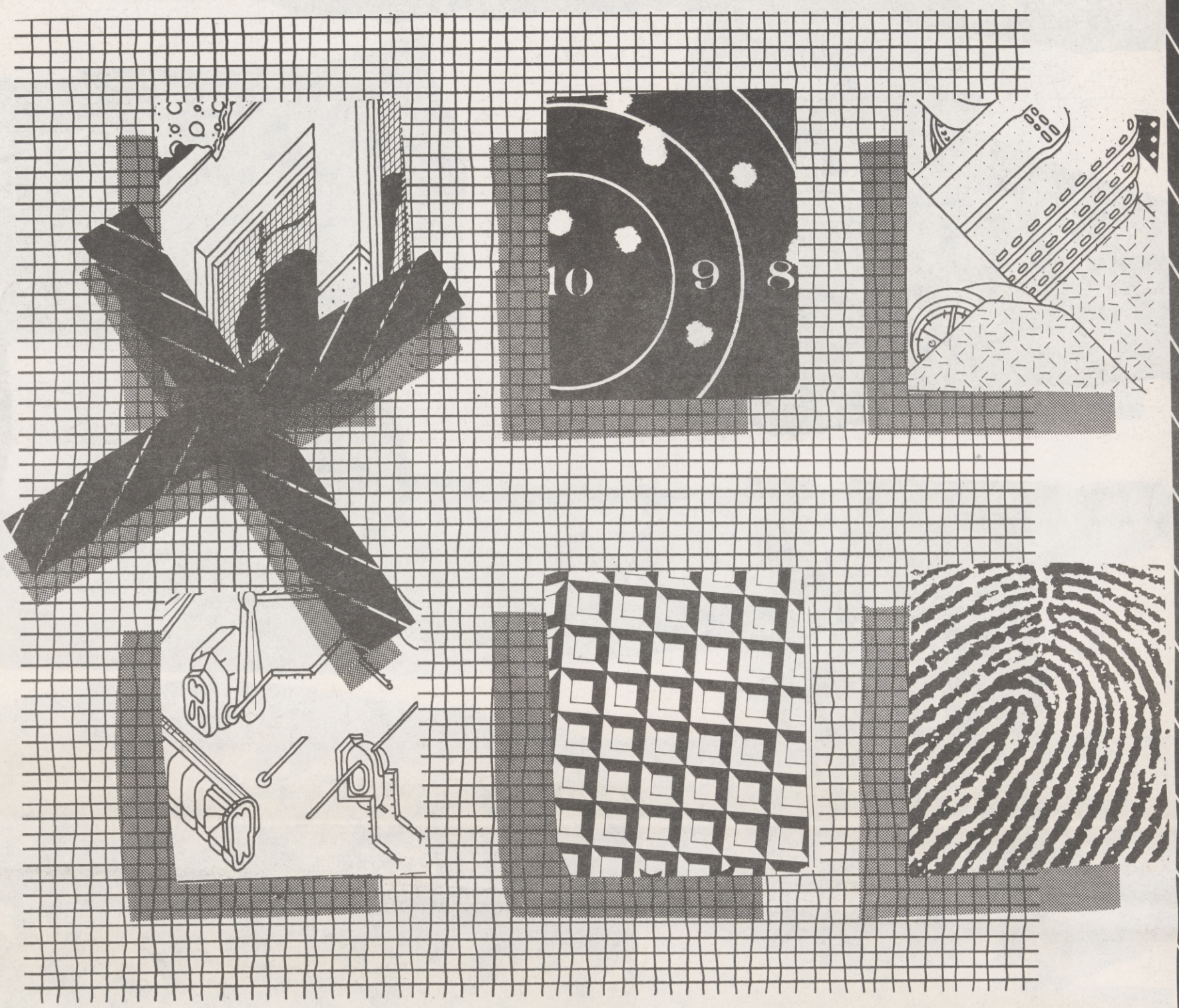
AFTER MIDNITE

Art Performance Bands

PREFIX **COOTIES** WILD NIXONS

Karen Finley
Carlos Hernandez
Deborah Iyall
Michael Pepe
Bruce Pollock
Myke Rêi'ly
Tron on Trapeze
Young Missionaries
Mr. Harry Kipper





S.F. ART INSTITUTE Nov.1

afrika

I havta think of afrika man. mayb that scares u or sends u thru changes or too

but, like i haves to rap to u bout AFRIkaa.

yea i see the Nile goddess fertilisin th

black soil

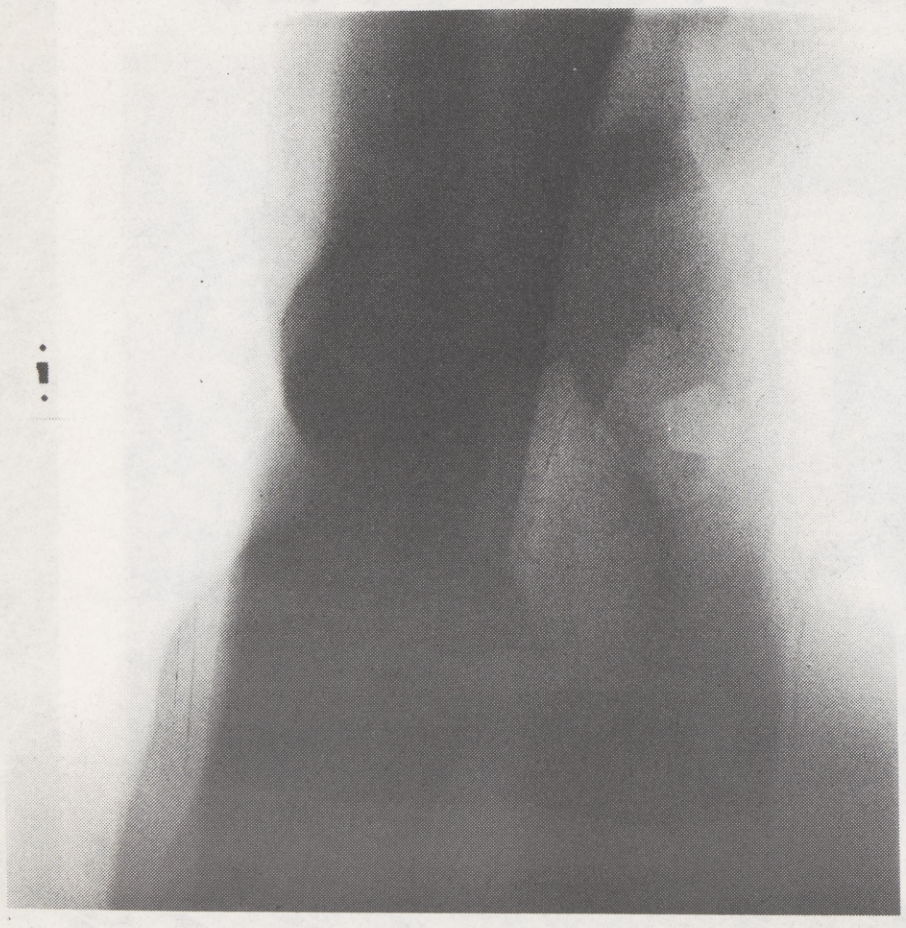
channels

u tried to steal away. afrika only moved inside

now lissen to me bout th sun cuz it sho talks

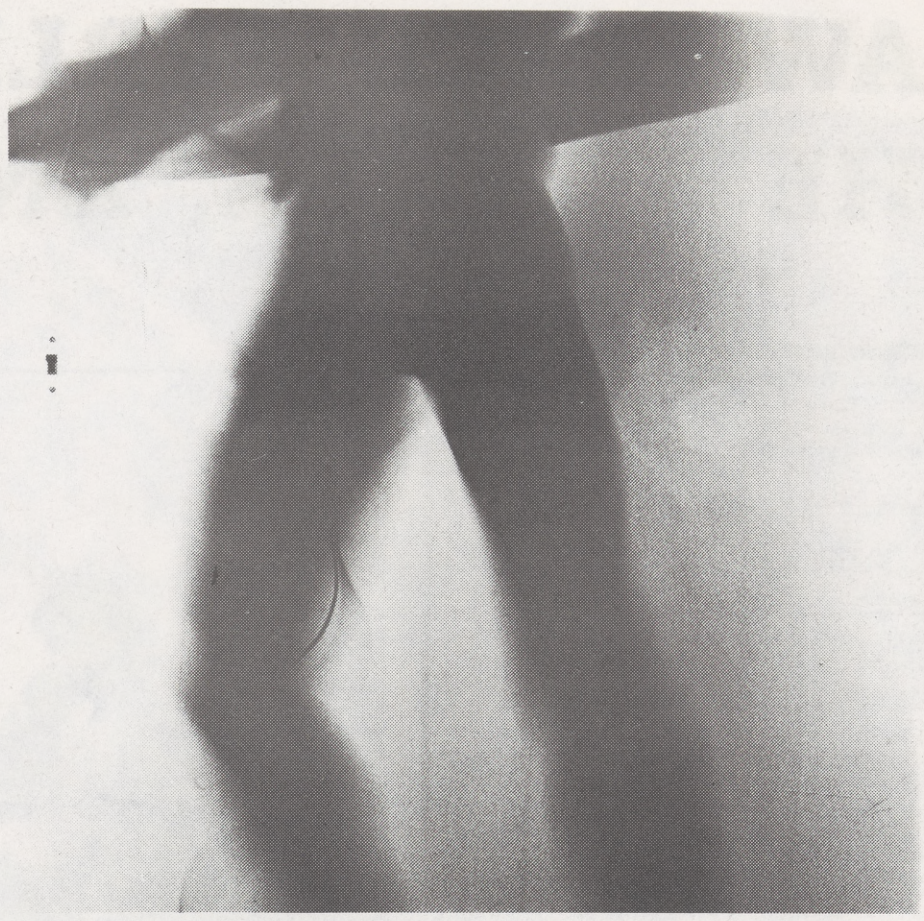
for th year. we r watchin

me tell u / we r afrika here. we r



movin w/out fear to afrika / r u in afrika

or too



black soil, mighty Earth cradlin all th

channels of the realm. this isz afrika

w/ its musik & her drum. th beat moves
nd th heat lets the motion rock me. cross th oshn. when

ved inside to us afrika makes us what we say for u & i afrika comes asz no surprize.
sho talks to u bout afrika. it watches our pyramids measure th hour nd wait
atchin it watch them & watch us. let

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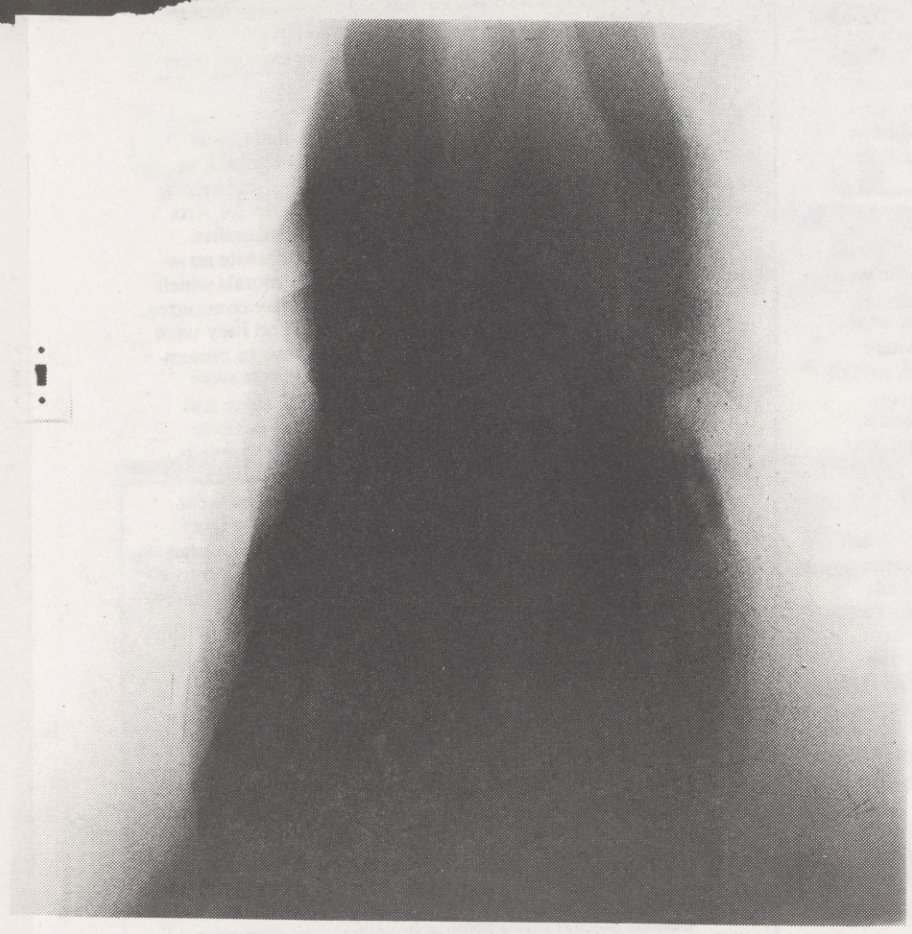


photography / jarvis haskin
poetry / norman mcdonald

afrika 2?

LAWRENCE FERLINGHETTI, THE DUENDE, AND THE MODEL.

BY DAN AUGUSTINE

Lawrence Ferlinghetti is an artist member of the Art Institute and attends Open Studio held every Friday. In this interview, Lawrence speaks about the Art Institute, the automobile, television, architects, and the Duende among others.....

D.A.: What are you looking through there?

L.F.: This is a new book of poems, just going to the press. This is the camera ready copy.

D.A.: Was this published before?

P.F.: Part of this was published in Co - Evolution Quarterly. But otherwise, it hasn't been published before.

D.A.: Well, when did you first attend the Art Institute?

L.F.: About 1956.

D.A.: Was it different then?

L.F.: Yeah, the new part of the Art Institute hadn't been built. It was just the old, original Spanish style. And why the people in charge of the school at the time thought they had to go to modern in the architecture instead of continuing the mission style architecture, I don't know. I think it was a lost opportunity to preserve an architecturally great building. It could have been extended. There was a beautiful courtyard out back with a beautiful long line of poplar trees that extended the whole lenght of the property from the present old part of the building to the street, that's Francisco Street, the next street over. There was a long line of poplars that sort of framed the back courtyard. The Student's Cafeteria opened up onto the courtyard. Students could sit out there under the arbor in the back under the poplar trees for lunch. And the Bauhaus style, I don't know what you call that style that was built in the back, completely destroyed the original feeling of the building. We ended up with a big concrete cell block out there. I think most architects should be taken out and hung because a common criminal who commits a crime will amke say, a couple of dozen people suffer personally or maybe concievably more than that, but certainly an accountable number of people will suffer personally from that man's crime of killing someone. But an architect perpetrates a public crime when he erects an ugly building. And this is suffered by millions of unaccountable, I mean countless, people have to suffer this architect's bad taste for architectural ineptness or not even talking about the inept functional part of the building, just taking the aesthetic part alone, the offense to the public is much greater thanthat of a common criminal. Of course, it's not all the architects fault. The architect builds what he's assigned to build. He's hired by the people who want that kind of architecture. So, it comes down to who is really responsible for public architecture. It's usually the civil servants - polititians' supernumeraries who are responsible for any particular public building. So you get the average politician who has a very low grade aesthetic sense. I suppose in the case of the Art Institute building, it was approved by the Art Commission, no doubt. The people on the Art Commission are artists and architects and so fotth. So, they are on a higher level of aesthetics than the average politician.

D.A.: So there was something like a small park that the Institute had access to.

L.F.: Yeah, it was beautiful, like two - thirds of the present same lot, in other words, that whole block there, two - thirds of that block was beautiful open space with poplar trees which could have been built around Spanish type courtyard. The courtyard could have gone all around the edges of the block with a central interior patio. And, as far as the north light goes, I notice that most of the studios have to have artificial light in them to be used these days. Even on the best, brightest days, the artificial light burns constantly in many of those studios.

D.A.: In what other ways, as far as the mood of the students, of the Institute, in what other ways has it changed?

L.F.: Well, is there any feeling of community up there? Of an artistic community?

D.A.: Well, I'm new.

L.F.: See, I'm only there one day a week.

D.A.: I'm new at the Institute myself.

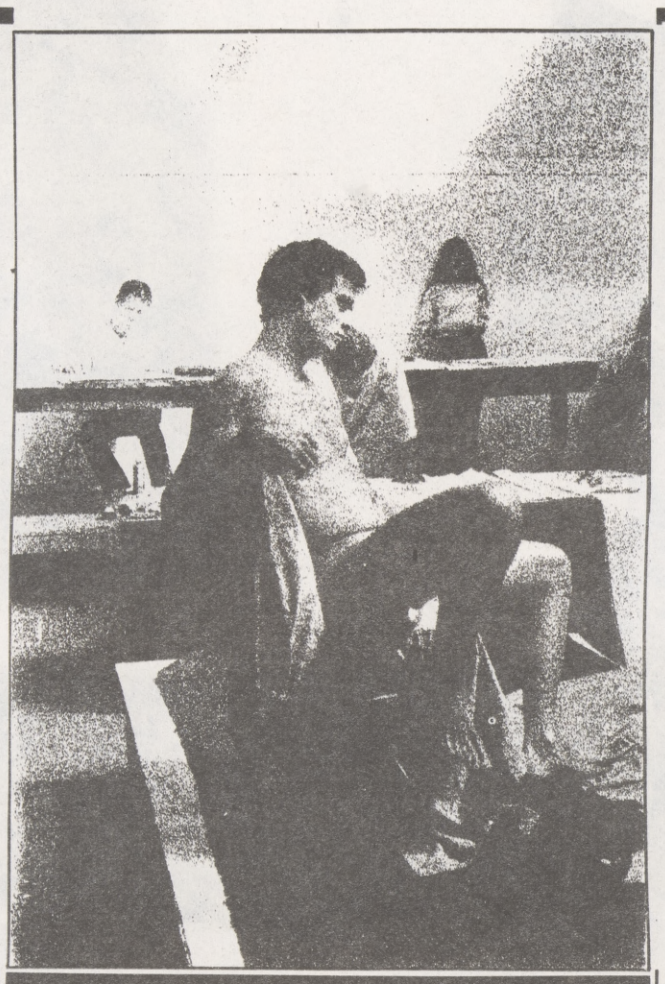
L.F.: It seems that everyone else is new too.

D.A.: There are some students that have been there a while. But my impression is that it's very low, the sense of community. How do you feel?

L.F.: Well, I'm just there for open studio on Fridays. So, I really can't say. But I notice one of the most superficial aspects is that people walk around without speaking to each other. There doesn't seem to be any elan or espirited greetings between people walking up and down the halls or between studios. That's a very superficial observation But, I don't expect everyone to go around slapping each other on the back because artists just don't do that. But, never the less, I would like to see a new espirit, a new elan. I know I use the French word, a new spirit coursing through the student body, as if it were a real community of artists.

D.A.: I would too.

L.F.: It's not a commuter college, like, say College of Marin or San Mateo Junior College, at least I hope It's not. So that it shouldn't be like a commuter college where everyone drives up in their automobile, in their own little separate world and stays in that separate little world during the whole time their on campus, just walking around



in their own little box, as if they never really left their automobile. The automobile has really caused the modern civilization, modern man, to be increasingly isolated from his fellow human beings.

D.A.: Not to mention television.

L.F.: I mean the only real community, sense of community you have in most parts of the country today is through television, which is millions of billions of consciousness lines centered on some television studio thousands of miles away. So that people all over Iowa are centered.

"I would like to see a new espirit, a new elan , ... a new spirit coursing through the student body, as if it were a real community of artists ."

their consciousness is centered on some national network studio, and watching major league baseball with 64,000 fans in Philadelphia becomes their community for that day, the center of their community for that day. Walter Cronkite becomes their uncle and you get this complete isolation. Even a family in one house, with three T.V.'s sets, everyone watching their own channel, if their are kids in the family, a typical suburban family, a T.V. in every room and they're all on different channels, they're all in a different community, their not in each other's community. But at the Art Institute, you would hope it's not like that and it's not like a commuter college where you. . .

D.A.: You said " commuter college".

L.F.: It's not suppose to be like a commuter college. After all, it's in the center of one of the few cities left in the western world which has any sense of community and has a real calcade - North Beach - North Beach is one of the few neighborhoods or calcades in the country where there's a sense of being a center of a small world, sort of like Greenwich Village was like. When I was fifteen years old, Greenwich Village was like North Beach is today. Now Greenwich Village has been absorbed into the general rapaciousness of Manhattan and the original Greenwich Village simply no longer exists; nor does the spirit of art and avant garde which use to exist in Greenwich Village. San Francisco still has North Beach which has that center. It's one of the few inner cities in america which is still a real center and a real calcade and there is still life in the streets at night. It,s different from walking around at night in the Avenues or in Kansas City or wherever. Maybe North Beach, particularly, and San Francisco, in general, is a little like Dublin was in the time of James Joyce, say 1906, where you thought you were really in the center of an art. . .

D.A.: You still feel that today?

L.F.: Oh, very much so in North Beach.

D.A.: And the Art Institute is very close to North Beach.

(PHONE CALL)

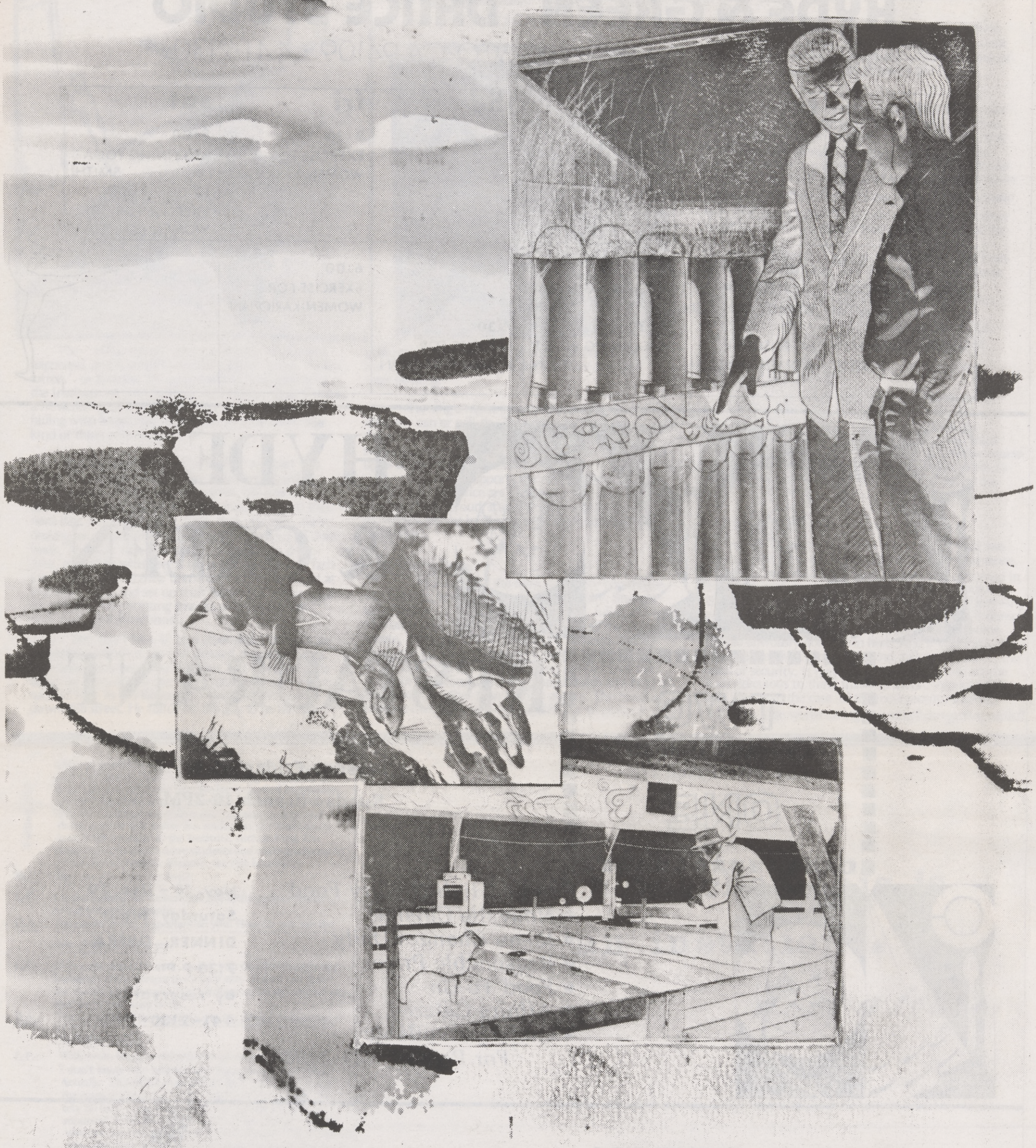
D.A.: We're talking about North Beach in comparison to Dublin in James Joyce's time.

L.F.: Yeah, I mean there's still a lot going on in North Beach as far as the literary world goes. Maybe you saw our new book called LITERARY SAN FRANCISCO, co-published by Harper & Rowe and City Lights. It's a big photo-history of literary SanFrancisco from the beginnings, from 18th century to the present. and the present part is heavy on North Beach. In fact, that's one of the main criticisims we've gotten from places like the New York Times, that it's a great historical survey, but when it gets to the modern period, it's much too centered on North Beach. Well, it happens that that's where things are happening, where they have been happening since the 1950's, say. City Lights Book Store was only part of it. We started from scratch in 1953, and were publishing books by 1955, and it was the beginning of a literary renaissance; the excitement here in the 50's and the 60's and the painters at the Art Institute in the late 50's, of course, were associated with Clifford Still and the abstract expressionist movement which then moved to New York, more or less, but really started here. Clifford Still's contemporaries continued here and then their immediate decendents, the next generation at the Art Institute were still very exciting painters; and when Iwas going to the Art Institute, I think I must have gone up there as early as 1953, I was in art school in Paris, well I was at the Sorbonne studying for a doctorate in literature, which I got, but at the same time going to the Academy Julienne in Paris, what was called Atelier Libre, which is the same as free studio, drawing the model, and so when I came to San Francisco in 1950 and lived at 339 Chestnut Street, which is three blocks from the Art Institute. It was a building owned by Hans la Ford, a painter at that time associated with the Art Institute and Clay Spohn also had lived in that building and Hassel Smith had a studio at 9 Mission Street. 9 Mission Street is the building at the very foot of Mission Street in the Embarcadero, which had a fire in it last year in this French built building. It's now being renovated probably end up a bunch of fancy offices. 9 Mission Street was just on the border of North Beach, you might say; and in that building, it's a historic building from the art point of view, it's the Audiffred Building, that building housed studios with a whole bunch of painters that are now more or less famous, like Hassel Smith, Frank Lobdel, Marty Snipper carried on an adult education class there. He's now in the Art Commission. I don't know whether Diebenkorn ever had a studio in that building or not, but there's a lot of other painters in there. I inherited Hassel Smith's studio in about 1953. He moved out of town. And , I have some of Hassel Smith's paintings that he gave me which I, at that time, I didn't know Hassel Smith. Imoved in after he left. He had abandoned these canvases. See the canvas over there on the wall? That's the one non - objective painting of Hassel Smith's that I,ve got. Well that was on canvas rolled up, crumpled up, and jammed behind the radiator in 9 Mission St. And I saved it and framed it. Also, on the right here is one of Hassel Smith's paintings from his Mother Lode period, before he went non - objective. And these paintings he abandoned, especially the objective paintings; he rejected realism. He did some social realist painting before that. He abandoned and rejected the whole objective approach to art. He was only interested in non-objective after that conversion, about 1950.

D.A.: So it sounds like the Institute was a very exciting place to be.

L.F.: Right, and alot of painters had their private studios around North Beach besides at the Art Institute. I, at the time was writing (this was in the 50's) I was writing a monthly art thing, the San Francisco Letter for Arts Digest, which is a New York monthly art magazine. And I wrote articles about Hassel Smith. I wrote an article defending the Marin County Annex murals which were then under the attack of the McCarthy committee, they were the Post Office Annex Murals, and they were almost torn down in the 50's. And you have to remember that that was the McCarthy Era. But there were painters, as I say, there was Frank Lobdel, there was Clifford Still - he had left by the time I came. There were painters like James Weeks who had never exhibited any non - objective painting. He stuck with objective realism while most of his contemporaries went over to painting non-objective. He's been greatly ignored. I think James Weeks is a great social realist painter. He was of that generation too. At present,if I were to write a San Francisco newsletter for Art News in New York right now, it would be hard to find any new concept of painting. I don't see any new aesthetic or new dynamic at work. You can't blame the Art Institute for that. After all, all the Institute can do is offer a place for it to happen. It can't birth the people who are going to hold the paint brushes. The fact that the Art Institute does have an open studio on Friday is one of the most exciting, one of the most hopeful things about the Art Institute. Because the open studio, drawing the model, is really the heart of the whole art process. I mean it seems to me that so many of the non-objective painters have really forgotten how to draw, including teachers in universities, painters who are teaching in universities who are non-objective successes, have forgotten how to draw. You just don't, you just can't pick up a charcoal and draw a figure well if you haven't drawn for twenty years. You

con't on page 11



SENATE NEWS

1980 Elected Officers

Co - Chairpersons: Julie McManus , Dan Augustine
Treasurer: Pam Rabin
Secretary: Linda Wilkensen

1980 Trustees

Cleva Anderson , Patricia Powers , Ira Sanders

Here is a summary of our major happenings. All interested students are invited to participate in the Senate. Meetings are held every Monday at 4:15 pm in the conference room.

Budgets

Budgets for the Diego Rivera Gallery, The TooT., S.F.A.I. Film Festival, Foreign Students, Still Lights, and S.F.A.I. Gay League were discussed and money was distributed. Senate Funds are available for students groups. Budget proposals are required two weeks in advance.

Rape Prevention and Security

A committee of concerned students and administration has worked to improve SFAI's security. Works in progress include self-defense lessons, a work study program for student security guards, and a woman's group. More to come.

The SFAI Gay League

The Gay League was approved and accepted as a recognized SFAI student organization.

Tool and Rack Room Monitors

Requests have been made for the school to provide more monitors at school. Working hours and monitors should be plentiful soon.

Parking Tickets

We have decided parking tickets and ordinances are beyond our control, and have given over the problem to the administration. The problem is political, concerns the surrounding neighborhood, and a petition signing campaign may be forthcoming.

Party Committee

Much time and effort has been put into bringing you the dance party and performance festival on November 1st. It should be a smash. Special thanks to Ira Sanders and Patricia Powers for their efforts.

Other Things:

The Humanities Dept. has an informal weekly meeting every Thursday 6 - 7:30 pm in the library. Discussions cover ways to improve the Humanities Dept., and how to use a grant we may have. All students are welcome. Bring munchies.

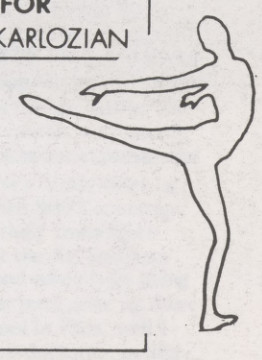
Did you know that every Monday we have a visitng artist lecture? Suggestions and requests are open to you, the students. We pay for these artists, so do something about who you would like to see. Make requests to Dean Manupelli.

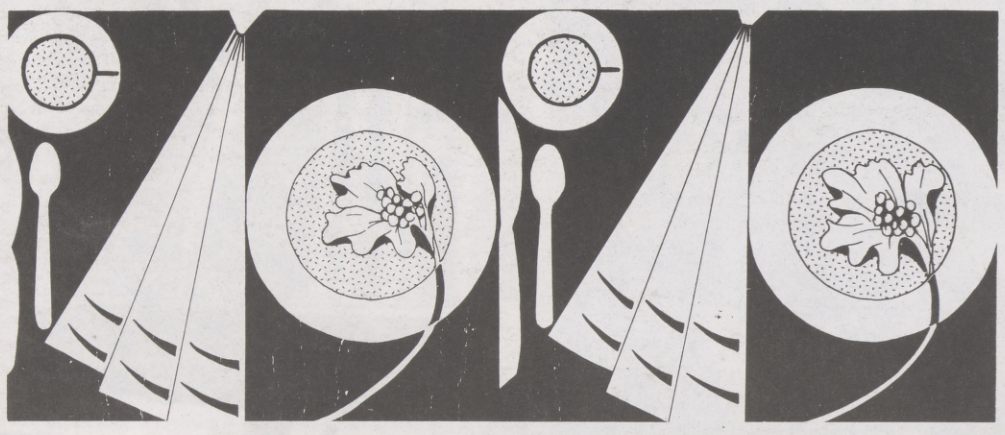
Hope to see you at our meetings.

HYDE & GREEN DANCE STUDIO

· 1898 HYDE ST. · SAN FRANCISCO · CA 94109 · 441·2130 ·

mon	tue	wed	thu	fri	sat
am 9:30 EXERCISE FOR WOMEN: KARLOZIAN		9:30 EXERCISE FOR WOMEN: KARLOZIAN		9:30 EXERCISE FOR WOMEN: KARLOZIAN	9:00 BEGINNING YOGA: SMITH 10:30 EXERCISE FOR WOMEN: KARLOZIAN
pm 6:00 BEGINNING YOGA: SMITH 7:30 BEGINNING BALLET: COLIN	6:00 EXERCISE FOR WOMEN: KARLOZIAN 7:00 EXERCISE FOR WOMEN: KARLOZIAN	6:00 BEGINNING YOGA: SMITH 7:30 BEGINNING BALLET: COLIN	7:30 EXERCISE FOR WOMEN: KARLOZIAN	6:00 EXERCISE FOR WOMEN: KARLOZIAN	





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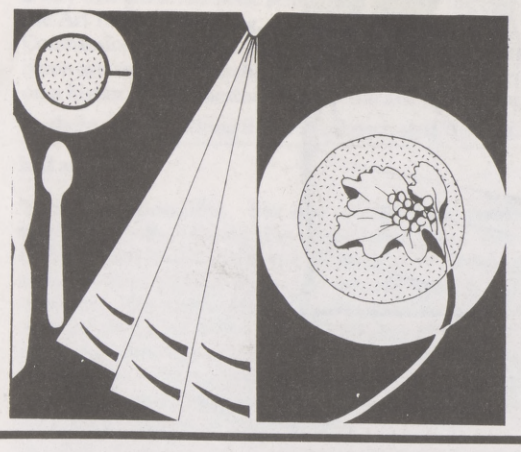

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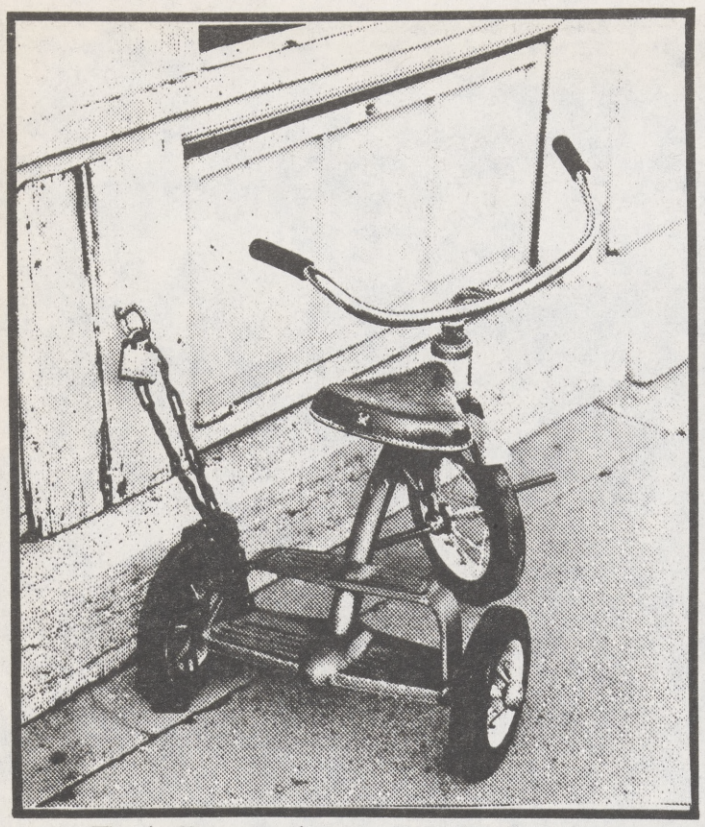
Photographer

Nov. 26 - Dec. 20 Quilts in Exhibition



CRIME REPORT

By J. VICKERS

The ' office memo' went up shortly after it had happened, and it actually used the term ' sexual molestation.' to describe the rape that had happened here at the Institute on the afternoon of October 2nd. Putting a flowered up title on that memo was a cheap shot at hiding what happened. 'Don't let anyone know that kind of thing goes on here.'

Shortly after the rape occured, I was part of a group of students (four or five of us) who tried to make contact with police detectives, because we had learned that the rapist might possibly return that next day to complete a coke deal. He had been dealing, or attempting to deal coke on campus all that week. The next day, the police, plainclothes detectives, arrived in what seems to be the usual police fashion — They parked their unmarked ' police car right at the front door, and set up their 'stake-out' on campus by wearing dirty printing smocks over their three piece suits and shiny shoes.

You don't have to be a coke dealer to spot an unmarked police car, or well dressed detective types. The rapist never returned that day, but was later picked up by the police when Ken Chesier, a student here, spotted him in the Kentucky Fried Chicken place down the street. He followed the guy as he left the restaurant, and had a worker there telephone the police with their descriptions and the direction they were heading.

Turning a rapist in is not something that just anybody can or will do. Therefore, at the suggestion of the newly-formed security committee, made up of students and administrators, a collection will be taken up as a reward to Ken Chesier.

The TooT supports the idea of this collection. I saw what the police are capable of. I'm glad, actually somewhat proud, that a student turned that rapist in. (A box will be left in the receptionist's area for the collection.)

What's Being Done.

As a result of the rape, a security committee was formed, which included Phillip Retsky, Student Life Person, Al Lewis. head of security, Julie McManus and Dan Augustine, co-chairs of the student senate, and several other concerned students and administrators. Several Important points were brought out at this meeting. The first being the fact that the Institute's buildings are not equipped with any kind of alarm devices other than the fire alarms. The building being as cavernous as it is, it is difficult to police it with any kind of efficiency other than resorting to a total police state on campus. The second point was student atittudes and awareness toward the subject of crime on campus, in relation to both strangers and fellow students.

The possibility of installing an alarm system was researched, and according to Phillip Retsky, the costs are so high that it can't possibly be considered at this time. How high is high? He never specified. but the look on his face was enough to convince me it was too expensive. So what do we do if we're attacked in some dark corner of the building? Learn how to defend yourself. Today, October 30th, there will be a karate demonstration given by the husband and wife team of Ric and Marge Alemany, both instructors at the San Francisco school of Karate. The demonstration will cover basic techiques involved in resisting most attack grabs and holds. There will be a continuing Karate class for those interested that will be taught at the S.F. School of Karate on Saturday mornings. The classes will be 1½ hours /week for four weeks for which the student fee is $ 18 . If your interested, see Phillip Retzsky

If you'd rather leave Karate to the experts, then consider carrying mace. A mace instruction class will be held either here at school, or at St. Mary's Hospital, where it's usually taught. You must be licensed to carry mace, so you have to take the course. The course is simple and mace is a good alternative to getting stomped some night while you're out on the town.

Paranoia On Campus ?

No one for instance, knew that the same guy that was dealing coke on campus was capable of raping someone, otherwise he would have been thrown out, or turned in. There are a lot of unfamiliar faces around campus from time to time, so who is who? There's no way of knowing who's potentially dangerous and who's not, but it doesn't hurt to check people out every now and then. Some people obviously don't fit in here. And if you think there is someone weird hanging around, talk to Al Lewis , the head of security. It may seem like bullshit, and maybe even ridiculous to think that you should 'report' someone, but as in the case of the most recent incident. wouldn't it be worth saving someone from getting raped?

Ferlinghetti

know if you skip just a couple of weeks, you're back one pace and have to catch up. It's something that has to be done continuously, just like playing a classical instrument. And it's the greatest thing about the Art Institute today that there is this open studio and you can come in and draw, anyone who either is a student at the Institute, or is an artist member of the Institute, such as I am. I;m surprised there aren't more students and undergraduates in the studio on Fridays. Because, the rest is bullshit.

D.A.: What do you mean by that?

L.F.: I mean besides the techniques, the techniques of learning silkscreen or lithography.

D.A.: The model is very important to you. How do you see the role of the model in art?

L.F.: If you can draw the nude model, you can draw anything; buildings, trees, perspective's very easy. If you can draw the model, a landscape with buildings and conventional perspective is very easy to do .

D.A.: The contours of the human body are similar to landscape in many ways.

L.F.: Well, yeah, the non-objective painters pointed that out. I don't know who teaches drawing up there now. Actu Actually TEACHES drawing. In fact, what I like about the open studio is there's no instructor. You're completely on your own. That's what the Atelier Libre is supposed to be. But, an art institute should have people who can teach drawing in the classical sense. I don't know who does that up there now. Is there someone that teaches?

D.A.: I think there probably is. I don't know, I'm a film major myself. I'm not taking any drawing classes right now.

L.F.: Well, I think drawing is going to come back as a major art form supplemented by various mechanical techniques, which will allow the drawing to be blown up to enormous sizes or to be otherwise used like graphic. modern graphic methods. But there's very few great draftsmen around. I saw the David Show a little while back. David Hockney is very competant draftsman. He's a very skilled draftsman. But there's no duende.

D.A.: No what?

L.F. Duende.

D.A.: What is that?

L.F.: There's a book by Garcia Lorca, an essay, called the theory and function of the Duende. That's a Spanish term denoting, well, soul is the main, one of the main ideas in duende, but it's not just soul, It's poetic darkness, which you find in artists like Goya and Lorca, for instance. And in film you find duende in Maya Derrin, for instance. You find it in some Russian films. You don't find it in many American commercial films, if any. So, I feel that there is hardly anyone around that is a competant draftsman who also really is a good poet. There's an enormous void for this.

So it befell on a time; and the whole earth awakened....

Federico Garcia Lorca

"I am a teacher, this is an instution".

a. roatcap

DIEGO RIVERA UPDATE

DEAREST FRIENDS AND CO CONSPIRITORS,
ON NOVEMBER 17TH, THE DIEGO RIVERA GALLERY WILL START ACCEPTING APPLICATIONS FOR SPRING AND SUMMER SHOWS; JURY MEMBERS; AND COMMITTE MEMBERS' APPLICATION FORMS ARE AVAILABLE OUT IN FRONT OF THE GALLERY, AND ELSEWHERE ON CAMPUS'. PORTFOLIOS FOR SPRING AND SUMMER SHOWS WILL BE ACCEPTED UNTIL THE END OF THE FIRST WEEK IN DECEMBER, WHEN THE WORK SHALL BE JURIED, AND THE SHOWS SELECTED. PORTFOLIOS SHOULD IDEALLY CONTAIN NO LESS THAN EIGHT AND NO MORE THAN FIFTEEN EXAMPLES OF YOUR RECENT WORK. THE SLIDES SHOULD BE WELL FOCUSED AND PLACED IN FRONT OF A SIMPLE BACKGROUND'. INFORMATION WRITTEN ON, OR ACCOMPANYING THE SLIDES SHOULD INDICATE THE TITLE OF THE PIECE, SIZE, NUMBERING FOR ORDER IN WHICH TO VIEW THE WORK, AND MEDIUM USED. PHOTOGRAPHERS AND PRINTMAKERS MAY SUBMIT PORTFOLIOS, HOWEVER, SLIDES ARE PREFERRED. USE THE ABOVE SLIDE GUIDELINES FOR PRESENTATIONS OF THE PORTFOLIOS. FOR BOTH SLIDES AND PORTFOLIOS, STATEMENT, INFORMATION, AND SLIDES IN AN ENVELOPE, WITH YOUR ANME AND ADDRESS, AND PHONE NUMBER. NO WORK WILL BE ACCEPTED PAST THE DEADLINE WHICH WILL BE POSTED WITH THE APPLICATIONS ON THE 17TH OF NOVEMBER.

EXCHANGE SHOW TOO?

IN FEBRUARY, THE DIEGO RIVERA GALLERY COMMITTEE MEMBERS MEET TO DISCUSS EXCHANGE SHOWS WITH CAL ARTS IN VALENCIA, CA. IT IS GOING TO BE A FACULTY AND STUDENT JURIED SHOW. APPLICATIONS FOR EXCHANGE SHOWS WILL BE AVAILABLE AT THE BEGINNING OF THE SPRING SEMESTER'. FINALLY, THE DIEGO RIVERA GALLERY MEMBERS WILL HAVEA MORE LONG TERM HAND IN THE RUNNING OF THE GALLERY. RELATIONS WITH THE STUDENT SENATE, MORE INPUT ON SCHOOL POLICY, AND AN ACTIVE ROLE IN THE INSTALLATIONS SOME OF THE TYPES OF GOALS THAT THE GALLERY SEES FOR IT'S MEMBERS. THIS IS AN EXCELLENT OPPORTUNITY TO BECOME INVOLVED WITH YOUR GALLERY'.

D.R.G. COMMITTEE

AJAX 161
ATOM 138
B 152
BAD BOO 148
BE BE 157
BIF 140
BONES II
BUNKIE I+II
CHI CHI 153
CHINO 15 ,
COOL BREEZE
DEE-DEE
DEAD END 138
DIANA 62
DOG MAD
DR HIGH 186
E 20 116
EASY 120
EZ 11
FAB 1
FIX 1
FLAME 122
GOD
HRUJ II
HASH 2
113 HELL
KID 1
KING HEY
KODAK
KOOL POP
L'BOY
LIKE 1
LOLLYPOP 1
MOUSE 62
MR BAD 1
NEGRA 105
NO II
OBOY
PAIN I+II
POP 9
PRO SOUL
SAINT 107
STATIC 1
TNT 12
TEST 1
2 FAST
UNCLE RICH
VOODOO 1
WICKED 2
X-RAY
X-15
YOUNG BLOOD
ZIP 138